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The English and American Short-Story

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The English and American Short-story

Offered for

the Degree of Bachelor of Arts

by

BONA THOMPSON

June 8th, 1897.

THE ENGLISH AND AMERICAN SHORT-STORY.

History reveals that the poem is the foundation of a nation's literature and the cultured world generally concedes, that the Short-story is the prophecy of a new novel. Nevertheless, a study of the rules and qualities, necessary to produce an easy and interesting style in the Short-story shows very forcibly, that there is a chasm between the Short-story and the Novel, equal to that between the ballad and the epic. The chief difference between the Novel and the Short-story is in the latter's closer and more apparent unity. Secondly, the Short-story often contains the three false unities of the French classic drama, - those of one action in one place on one day. Thus, it gives one complete and self-sustained effect. The third point of variation is in the subject-matter. The Novel must have love, to retain the attention of the reader, the Short-story need not deal with it at all: but the Short-story does demand a definite theme. This Short-story may be personal, impersonal, a conundrum, letters, letters and telegrams, an adventure, a narrative, a combination of any or all, and even an entirely new form. Yet it must have symmetry of design. The necessary qualities are wit or humor, pathos or poetry, originality, compression, ingenuity, individuality, brilliancy and a touch of the fantastic may add variety. The difficulties in the way of creating a good Short-story are obvious to the author,

although to the amateur its development seems so easy. The construction must be neat, adequate, logical and harmonious, and polish of execution is requisite. The sense of form is the last attribute of a creative writer; in the Short - story, however, the sense of form and the gift of style are superior to the idea or the subject. The work upon a Short - story is never done and the ideal result proves the higher genius of the author.

Among the other forms of the so - called light literature are the Sketch and the Romance. The sketch may be of still - life or of character, and the Romance is a fantastic or wonderful tale, whereas the Short - story may be a true incident. Although the Short - story, the Sketch, the Novel, and the Romance melt and merge one into the other and each has an undiscovered boundary, yet in essence, they are distinct; and the possibilities of the Short - story are endless, its forms of expression may be of the very finest type. Infinite likewise are the Short - story writers. Russia, France, Sweden, Germany, the United States and Great Britain are among the countries represented. Turgenev, Bjørnsen, Sacher - Masoch, Freytag and Leindau are the names, recalled without effort, as masters of the art and mystery of the Short - story. The writers of the last generation who excelled in the conte, - the French equivalent for Short - story -, were Prosper Mérimée, Alfred de Musset, and Théophile Gautier. Among the later French writers

are M. Ludovic Halevy, M. Edmond About, M. Alphonse Daudet, M. Emile Zola, M. Francois Coppee, M. Jean Richepin and M. Guy de Maupassant. With the beginning of the nineteenth century was ushered in, particularly in England and America, the romantic spirit, which characterized the Christmas stories of Charles Dickens. He redeemed ghosts from the contempt into which they had fallen in polite society, and though one is puzzled by the unreality of his stories, yet one rejoices at the disappearance of the humanitarian impulse in holiday literature. It would be altogether fitting to mention Dickens' rival, William Makepeace Thackeray, as his equal, also, in the Short - story; but though Thackeray has the impulse yet most of his stories are tedious, half-hearted tales of actual life. Contemporaneous with these are Washington Irving, Edgar Allen Poe, and Nathaniel Hawthorne in America. To Irving are due the Legend of Sleepy Hollow and Rip Van Winkle, with which all Americans are familiar, particularly, the latter, so vividly dramatized by Mr. Joseph Jefferson. In both of these, romanticism is strongly presented. Edgar Allen Poe has given the fiery and tumultuous Short - story in the Gold Bug, the Purloined Letter and the Murders in the Rue Morgue. The last is a model of its kind, marvellous and unsurpassed, and was the first of detective stories. In Hawthorne's Wonder Book and Tanglewood Tales are found the classical myths, told in a simple, pleasing and graceful manner. It would be useless to give any

except types of the early stage of the Short - story. More than fifty years ago these, the first real and valuable Short - stories were written and since that time. Short - stories have never been so sought and read as during the last score of years, among the English speaking peoples.

In Great Britian, we have the Scotch and the English - proper stories, while a few Irish stories are extant. The Scotch are divided into the writers of the Highlands and the Lowlands. The English take certain districts, - as the Cornish coast, or London, for their plots. In the United States the scenes are situated in the New England States or New York and later in the Southern and Western States of the Union.

Now, the most important historical inquiries, which many have feared and failed to investigate, but, which are interesting to state and decide are: First, the style of certain Short - stories in England and the United States; second, the Short -story as a literary production, whether worthless or valuable; third, what is the influence of the Short - story in forming character, - is it uplifting or degenerating; fourth, the writing of Short - stories as a profession; fifth, shall we hereafter come to the point where people will think themselves not able to read even sentimental books; sixth, will all the classics in fiction, some day be Short - stories; seventh, will the Short - story always thrive and progress, or is it only a concession to the

restlessness of this age, in which leisure is a lost art?

Necessarily, only a few of the representative authors of the Short - story will be named and criticised. America has for her writers, Mary Hartwell Catherwood, Mary E. Wilkins, Richard Harding Davis, Joel Chandler Harris, James Lane Allen, George Cable, Bret Harte, Ruth McEnery Stuart, Kate Douglass Wiggin, Elizabeth Stuart Phelps, F. Hopkinson Smith and Anthony Hope Hawkins. Among the less important are William Dean Howells, - more of a novelist, than a story - teller -, Mrs. Edward Bellamy, whose writings are highly praised, Laura Richard, H. C. Bunner, Charles Egbert Craddock, also well recommended, Octave Thanet (Alice French), whose Stories of a Western Town are remarkable for their insight and humor, Maurice Thompson of our own State, and many others.

Ruth McEnery Stuart has written dialect stories of the South, and makes her characters appear extremely natural by blending of the ridiculous and the heroic in life. Lamentations of Jeremiah Johnson, The Widder Johnsing, and Jessekiah Brown's Courtship are daffy stories, which show cunning, reverence, theft, indecisiveness, obstinacy and a sense of the beautiful in character. Although it is apparent that the author is well acquainted with the dialect, yet she has not imitated it as religiously as Joel Chandler Harris. Weeds, Bud Zunt's Mail and the Dividing Fence, pictures of the

common American, have a suspicion of the influence of New York life on the author's composition. There is change and improvement in dialect but the conclusions are unsatisfactory. Bashfulness, sympathy and charity are the themes of these stories. One is the story of a portly darkey bachelor, who decides to marry, but is continually bothered by an innocent though despised corpulent colored woman; so the bachelor retires from the world to wait for the first slender young woman who may happen to enter his premises. Another story records the mournful conversations between a widow and a widower over the graves of their beloved ones. All of Mrs. Stuart's stories have wit and talent; and though they lack in description, yet many of them are excellent character sketches of the ordinary citizen. She uses more gossip and conversation than almost any other author not even excepting Mary Catherwood, Mary Wilkins, or Anthony Hope.

Kate Douglass Wiggin has given to us some pleasing stories, though like F. Hopkinson Smith's, they are not strictly American stories, since her characters are either foreigners or her Americans travel in England or on the continent, as *Fleur-de-Lis*, published in the Century, *A Cathedral Courtship*, and *Penelope's English Experiences*. She has love's victory for themes in the two latter stories and in the former story, the charitable interest of a wealthy young girl, in a despondent French organ-grinder and his child, and the

effect of the girl's kindness on them. Mrs. Wiggin would have the style for a correct story - writer with the power of more detailed descriptions of nature and with less dependence on the foreign element.

Anthony Hope Hawkins develops almost exclusively by means of conversation rather than by description and narration. What he has written, has been mostly of and for the society of to-day. In his stories are found much gossip and some expositions, which are however not far extended, - as shown in the Dolly Dialogues and Aspirations - Explanations, - published in McClure's Magazine. Many of Mr. Hope's characters show a sharp observation but a want of determination. The stories contain English characters with their formality and their discussions concerning family life; and reveal also the difference between the life in books and in reality. The Lady and the Flagon is dramatic and The Necessary Resources is greatly imaginative, so both have necessarily some description, but are not any more interesting than the first two stories, which betray very little descriptive power. X

Elizabeth Stuart Phelps impresses her personality upon her works even in the introductions and moreover, they exhibit the faith and piety of a good woman. Annie Laurie, Jack, and Fourteen to One, - which claims to be a true story -, have the conventional tendency to moralize and the religious inspiration, which characterize one of her novels, Gates Ajar. The scenes of her productions are in the New England States.

Annie Laurie is the story of a woman, faithful to her first love, and of her commanding position in the town in which she lived. Jack, the fisherman, who is always reforming, has for his wife ~~and~~ the heroine of the sketch, "Teen," who proves to be a good help-mate to him, but is killed by him, while he is drunk. The author places before us the weakness of characters when not constantly in company with the best influences. A contrasting theme is given in Fourteen to One, an account of a New Hampshire preacher, who has moved to the South. He is assaulted by a "Klan" at his country home, for allowing a negro to unite with his church; but the "Klan" is instantly arrested by a deputy - marshal, who has disguised himself among them, and the parson and his wife are left in peace and thankfulness. Another story of Mrs. Phelps', the Supply at St. Agatha's, is only a specimen of the effect acquired by Hypnotism, Spiritualism or Christian Science, which is sweeping the country and has been noticed in a few of the recent stories of Richard Harding Davis, Octave Thanet and Mary Wilkins. The Supply at St. Agatha's contains a supernatural element in its conception of the mystery surrounding the strange preacher's identity and his magical power over his hearers. This obscure and unearthly style can scarcely be permanent in a country or among a race which delights in explanations.

F. Hopkinson Smith has the fault of choosing no settled place or type for his stories, but his great charm is the vividness of his descriptions.

Under the Minarets is a description of the sights in Constantinople, with the narration as an after - thought. Captain Joe is the story of a sub - marine engineer, who is reticent to talk about his past life to his new employer. It is learned that he was a rough, unpretentious life - saver, who, by placing himself in the hole of a leaking ferry - boat, almost lost his life, but refused all compensation. John Sanders, Laborer, is a mining story, which portrays the happiness of a man with few blessings and his kindness to the homeless dog, even after it was crippled. A Day at Laguerre's is the description of an ideal inn, in a French settlement in New York State, which a painter visits, finding there content and hospitality and becoming interested in the love - affair of the landlord's daughter. A Knight of the Legion of Honor is excellent, not only because it is an international story, but because it is well expressed and dramatic. It is an incident of the meeting of an American young man, on a train bound for Vienna, with a distressed Polish woman, to whom he shows much courtesy. He is gratefully rewarded by her, and learns from her, her sad story of exiles and hardships. Like James Lane Allen, F.Hopkinson Smith deals with nature from the artist's point of view. He adapts his style equally well to characters of honor or deceit and his stories surprise the reader by their variety in plots, scenes, treatment and subjects.

Mary Hartwell Catherwood has written several books of Short - stories, but most of them show the

traces of an unskilled pen. This is very noticeable in The Woman in Armor, which is more of a Novelette than a Short - story, Gargoyle, and The Man Who Hadn't Time. The scenes of these are in Ohio, yet little time is given to the description of nature, which proves that they must have been some of the author's earlier productions. The most commendable feature of these three stories is the exact portrayal of human character. The first shows the love of a strong, unselfish woman for her fellow - beings, ⁱⁿ the second, on the contrary ^{Gargoyle} shows hatred to mankind by secluding himself, and the third is the story of an editor, always busy, always in a hurry, never at rest till he dies. As in the writings of Miss Wilkins, Mrs. Phelps and most of the women authors, the main purpose in Short - stories is the moral lesson for the reader. This is, however, in Mrs. Catherwood's stories, informally conveyed by the inductive method and realism, the manner of nature. A marked improvement, both in wording and description is found in her stories of frontier life along the Penobscot, St. Lawrence and Sault Ste. Marie Rivers, including The Chase of Saint - Castin, Beauport Loup Garon, The Mill at Petit Cap, Wolfe's Cave, The Windigo, The Kidnapped Bride and Pontiac's Lookout. In these she has given less of her childish, unnecessary conversation. These are stories of old French life in America and the dialect is a mixture of the French and Indian, the life a combination of the two, tinged with the superstition of the Indian.

The sentences are still disconnected and show carelessness in the repetition of the same words. In her later method, Mrs. Catherwood is idealistic and dramatic, - as in *The Kidnapped Bride* - ; she is also historical - as in *Wolfe's Cave*. In her new volume, including *The Little Renault*, a story of early Illinois, and *The Spirit of an Illinois Town*, which is one of the best of recent American Short-stories, she has revived her earlier knack of hitting off the present rural and country life of the West. The latter story gives local types that are also universal. Nevertheless, the stories of Mary Catherwood would be justifiably pronounced a few of the many local stories current in America, interesting perhaps but not standard. The chief note-worthy qualities are abruptness in style, the simplicity of the conversations, both American and French Indian, the excellence of character descriptions, - the sincerity for instance of the early American, the (piety) and stubbornness of the Indian, and the cunning of the Frenchman - , the interweaving of the habits and customs of the three nations, and the dramatic and historical elements.

To Joel Chandler Harris we owe the preservation of the old Georgia plantation legends, as told by "Uncle Remus". *The Story of the Deluge*, *Awful Fate of Mr. Wolf*, *Mr. Rabbit finds his Match at last*, *Jacky - My Lantern* and *Why the Negro is Black* are the best. In *a Story of the South*, "Uncle Remus" shows his devotion to "Marse John" and "Miss Sally".

"Uncle Remus" and the Savannah Darkey portrays the disdain of "Uncle Remus" for any, except the Atlanta negro, who is humble and honest. "Uncle Remus" dislikes That Deceitful Jug, because everybody takes it for something else and thinks there is something different in it. Daddy Jake the Runaway, not told by "Uncle Remus" is an instance of the well - treated slave, and his greater love for his master than for freedom. The Adventures of Simon and Susanna is also related by "Uncle Remus", who makes this the story of the escape from an angry father through the assistance of witchcraft. These stories, roughly suggestive of those of Miss Wilkins, Mrs. Phelps and Mrs. Catherwood, have some lessons useful for children, which are exhibited in the vices or virtues either of a human being or of a dumb animal, for the occasion made to speak. Otherwise, they are valuable as American folk - lore, especially among families of southern ancestry without any peculiar literary merit.

Whoever has not read Gallegher: a Newspaper Story, by Richard Harding Davis, has missed a treat equal in excitement to Paul Revere's Ride or The Chariot Race of Ben Hur. In its force and rapidity Gallegher can not be surpassed. Gallegher, the hero, has an unparalleled quickness of decision in his actions, which attract and surprise everyone in an office - boy, born in the slums. In this book is a sketch, A Walk up the Avenue, modelled after the French classic drama in its unities. It moves more calmly than the former story,

although the young man's mind is much agitated. Among the Van Bibber stories are: Her First Appearance, Love Me, Love My Dog, Eleanor Cuyler, A Recruit at Christmas, A Leander of East River, How Hefty Burke got even, An Unfinished Story and The Boy Orator of Zepata City, - published in Harper's Magazine. The scenes of these stories are placed near New York City, with the exception of that in Gallagher, which is in Philadelphia, An Unfinished Story, told in London, and The Boy Orator of Zepata City, a scene in Iowa. In Gallagher and How Hefty Burke got even, what is known as the Bowery dialect is used, while in The Boy Orator is given the speech of the prairies. Pathos is the chief quality of the latter. The characters in these stories have stoicism, modesty, sensitiveness, are frequently commanding and defiant of the right. Like Mary Hartwell Catherwood, the author has let us see these characteristics through the use of short and jerky sentences.

George Cable has given us Creole Days and the Louisiana Stories. Sieur George, 'Tite Poulette, Belles Demoiselles Plantation, Jean - Ah Poquelin, Madame Delicieux, Cafe des exiles, and Posson Joe in Creole Days describe city life in New Orleans and the dangers of the Louisiana swamps. Sieur George is a sketch of the mysterious actions of a peculiar old man, about whose character the reader learns very little, except that he is a spend-thrift. 'Tite Poulette is the story of a young woman, who is loved by a young Dutchman, but cannot marry him

because she believes that she is a quadroon, as her supposed mother, Madame John, has always told her. All is righted by Madame John's confession of 'Tite's Spanish extraction. In this the sorrow and feeling of disgrace at Creole ancestry is made prominent. Belles Demoiselles Plantation is one of the Louisiana stories, truest near the Delta of the Mississippi River. It describes the natural gayety, merriment and heedlessness of the Southerner, and contrasts the terror and horror when the mighty River swallows some more of the earth with its victims. Jean - Ah Poquelin is a hermit, who is jeered at and shunned by his old acquaintances after the disappearance of his younger brother. Although Jean's speech is in broken English, yet all are very attentive, while he touchingly appeals to the Governor, not to have a street made through the marshes and thus destroy the seclusion of his house. Later, the wherefore of his objections is learned, when in sight of the awed crowd, his dead body is followed by his brother, a leper, banished forever into the swamps. Madame Deliceuse is the peace maker between a father and his son, both of whom she manages with equal tact and skill, so that they are reconciled and the son obtains his father's consent to his marriage with Madame Deliceuse. Cafe des exiles proves that trickery and falsehood win the reward of punishment and the loss of fondest hopes. Posson Joe is undoubtedly the best story Mr. Cable has published. It deals with cunning versus innocence, delineates character, describes scenery and makes use of the

darkey dialect with the usual broken French. The Louisiana Stories are diaries and adventures of hardships and endurance, the best of which are Alix de Morainville, Salome Muller, the White Slave and War Diary of a Union Woman in the South. The best of these is the life of a French woman, written for two little Louisiana girls, describing her early life, the terrors of the Revolution of 1789 in France, her escape to England, her sorrow at the death of all her relatives, and her second marriage and journey to America with the man who had protected her during the Reign of Terror. Salome Muller, the White Slave, is the story of some German and French emigrants, who, after landing in the United States, become scattered and one of the children forgets her identity and is after many years saved from a life of slavery, through the researches of friends. The War Diary of a Union Woman in the South tells of the caution which she had to exercise in her speech even at home and of the deprivations which she had to suffer during the Civil War. Mr. Cable has given the customs, the dialect, the history and many of the pathetic incidents in the earlier and the present Louisiana. (The Louisiana Stories are really diaries, which border on the Novelette in form and length.) The majority of his stories are dramatic, - many of them even reaching the tragic idea - and directly oppose the gayety and merriment of the average Southerner in times of prosperity to his fear and terror in misfortune.

Bret Harte has frequently taken California

for his scene of action, as in A Protegee of Jack Hamlin's, Barker's Luck, Tales of the Argonauts and Luck of Roaring Camp. An Episode of West Woodlands, in A Protegee of Jack Hamlin's, a tragical story, and A Convert of the Mission, in Barker's Luck, with the romantic quality, are stories of the Spanish portion and each has a preacher for the hero, who, in the first, has a wonderful influence on his audience; but in the second, the Western preacher becomes the convert of a crafty Catholic girl. The Heir of the McEulishes is the fanatical heir of an old Scotch family, trying to recover some of his ancestor's lands in Scotland. The Indiscretion of Elspeth is an adventure of a newspaper correspondent in contact with royalty in Germany. Morning on the Avenue is modeled after Davis', A Walk up the Avenue, but the former occurs at a different time in the day and is a description. The most popular of the other stories in these books which treat of the miner, the gambler, their reforms and their nobler qualities, are A Protegee of Jack Hamlin's, An Ingenue of the Sierras, The Reformation of James Reddy, The Home Coming of Jim Wilkes, The Fool of Five Forks, The Idyl of Red Gulch and The Luck of Roaring Camp. The last is in Mr. Harte's best style because it faithfully represents the tenderness, unselfishness and heroism aroused by the presence of a child in a settlement of uncouth men, and because it has the universal attributes of pathos and brilliancy.

Mary Wilkins has written some of the truest, also the most fascinating New England stories, which, when read singly, please, but become tiresome, if several are read in succession. Of the stories in New England Nun, written by Miss Wilkins, The New England Nun, A Village Singer, Calla - Lilies and Hannah, The Scent of the Roses, A Village Lear, and The Revolt of Mother are most fancied. Unlike Mrs. Catherwood, Miss Wilkins delights in the description of a hero or heroine's face, rather than in a description of scenery, yet in the introduction to the New England Nun, there is a clear picture of waning afternoon and in A Village Singer, another of Spring. All of her stories are purely expository, with the candor, stubbornness, patience, decision, pride, self - denial, avariciousness and reserve of the Yankee, and more of the realist than of the romanticist. The conversations reveal an entire familiarity of the author with the speech of the New Englander. The young Lucretia stories are not so generally read, because they were written when the author was a novice in the art, and because the best ones, Young Lucretia, Ann Mary, her two Thanksgivings, and Where the Christmas - Tree grew, are stories for certain times of the year with children for the principal actors. The first and last are Christmas stories, the idea of which the United States has borrowed from England, while the second, A Thanksgiving story, is native to America. The Christmas story is generally said to have more to do with marvels, and the

Thanksgiving story more with morals; but in these this is scarcely true. The most artistic, yet the most peculiar story, which Miss Wilkins has written, is The Little Maid at the Door, an incident in the days of witchcraft in Salem, Massachusetts. Delicacy and superstition are mingled with great dexterity. The wonder, pathos and pleading, depicted in the child's eyes are marvellous.

James Lane Allen ranks greatest among the typical Short - story writers of America. His writings appeal to all of his readers with their unity, clearness, vividness, harmony, idealism, lack of superfluous conversation and most of all, their pathos. He even approaches the sublime in some cases. Not many of his stories are in dialect, though the majority are placed in Kentucky. Flute and Violin is one of the queerest stories Mr. Allen has written. It portrays the generosity of the parson and the inquisitiveness of the widows, his neighbors. King Solomon of Kentucky is a loafer and a drunkard, who is sold at auction to his patron saint, "aunt Charlotte" his old negro nurse. But when the cholera becomes an epidemic in Lexington in 1833, he arises above his surroundings and without any fear, buries the dead. After business is resumed, the judge and the whole bar in the court - room come down to the slouching figure of the powerful man, shake hands with him and with choking voices, bless him for his heroism.

Few paintings could represent with such harmonious colors, this, the coronation of King Solomon, or the devotion of "aunt Charlotte" to him. How well does this incident illustrate the proverb, "Do what thy hands find to do." Two Gentlemen of Kentucky describes the lives of two ancient Southerners, one, an aged Colonel, the other, his negro servant. Courtesy, love, and faith are the characteristics of these models of "befo' the wah". The White Cowl is a dramatic episode, connected with "Father Palermo," one of the Trappist monks of an old French abbey in Southern Kentucky. It describes his life as a monk, his temptations from the outside world and his final return to the monastery to die. Sister Dolorosa likewise contains the temptations of one secluded from the world. She, however, attempts to seek refuge from earthly passions in going to foreign fields to nurse the lepers; but she is drowned before she arrives at the place of her voluntary exile. In this and the former narration, the descriptions of scenery are very striking and beautiful. Posthumous Fame or a Legend of the Beautiful is told by a maker of tombstones. It partakes of the qualities of an allegory, in that it displays the world's neglect of old virtues and the error of concealing good traits. Part of an Old Story is the story of an Italian couple who seek a famous French alchemist and obtain from him the potion to produce eternal life. At the end of the two years which is to usher them into their former life, they die at

the foot of their bridal altar. In Too Much Momentum, a curious and talkative widow exhibits much interest in the affairs of a widower, a college Professor, who suddenly disappears and returns with a second wife. These stories would be read by the illiterate or cultured with the same instinct of their artistic value and their universality, which makes Shakespeare's works live almost three hundred years after his death. Mr. Allen will always be noted for his pathos, his harmony, his artistic quality and his idealistic conceptions of common characters.

Compared with America, England has very few short - story writers, and what is strangest, the best are not really English, but Scotch writers. Those who are true Englishers are: Sir Walter Besant, John Oliver Hobbes (Mrs. Craigie), Arthur Quiller - Couch, Dr. Conan Doyle, W. Clark Russell, S. R. Crockett, John Strange Winter (Mrs. Stannard), and Katharine Tynan Hinkson. The most of these with the exception of Besant and Doyle are seldom known and read outside of their native island. The Scotch are Rudyard Kipling, James M. Barrie, Ian Maclaren (John Watson D. D.) and Robert Louis Stevenson. The latter is difficult of classification on account of his vain wanderings after health in England, Samoa and the United States.

Although James M. Barrie has a set location for his stories, yet he lacks the natural wit and vigor of a number of the Scotch writers. He weaves in with the narrative, the customs of his characters, but fails

to give much of the Scotch dialect. All of these sketches would be enhanced ^{in value} by omitting so many minor details as are contained in The Auld Licht Idylls, of which the principal ones are The Auld Licht in Arms, The Courting of T'nowhead's Bell, A Very Old Family, Little Rathie's Burial and A Literary. The first of these is clear, rapid and forcible, and portrays the vindictive, quarrelsome side of the Scotch character. The next is probably the most familiar, which describes the Scotch method of wooing, the race of the two rivals on Sabbath to Bell's home for the purpose of proposing, and the cowardice of the successful suitor in deciding that the responsibility of married life would be too great for him. A Very Old Family is a series of reminiscences of former funerals and executions, told by a man, aged ninety, to his sons, almost sixty years of age, while walking to the kirk yard. Little Rathie's Burial places before us the peculiar customs of the Scotch at funerals and tells of one woman, whose funeral was preached, while she was still alive, on account of her refusal to be ruled by her husband. Mr. Barrie is like Ian Maclaren from the fact that his stories are expository, but unlike the author of Beside the Bonnie Brier Bush, in that Mr. Barrie uses some description and very little conversation in his writings, has a formal style and is a rapid, forcible writer.

The next writer, who would also rank higher if his stories were more condensed is Sir Walter Besant,

whose stories are frequently divided into several parts. In Deacon's Orders is the career of a man, who practices various vices, crimes and thefts throughout his life and is prevented from entering the church, when he is on the point of being ordained, by a woman's note. Peer and Hieress describes the adventures of two school teachers while travelling in Europe and their acquaintance with two young men. In jest one of the men makes the girls believe that the other is a viscount, while one of the girls tells the boys that her companion is a millionaire. Affairs are finally righted by explanations. A Night with Tantalus is a colonial reminiscence of a night's search for lost goods without a light. To the Third and Fourth Generations is the hallucination of a man who believes that he forged his father's name and permitted another to suffer for it. Before committing suicide he leaves a note to his daughter to search for the man and recompense him for the wrong done to him. She finally discovers that her father was innocent of the crime. King David's Friend is a man who takes the iniquities of his friend and rival on his own shoulders on account of his friend's betrothed. Besant is highly romantic and even in description of scenery, has always some mystery, which is scarcely ever solved till the last.

S. R. Crockett's stories are interesting chiefly because they describe the habits and customs of a class of people of whom we know nothing whatever. The Smugglers of the Clonc is graphic as well as dramatic,

with few nature descriptions. This relates how the conceited boy compelled the Earl to help him with the smuggling. It is written in the Scotch dialect and is a story of people, rare, even in Scotland.

That There Mason is written by W. Clark Russell who is dramatic but far more imaginative than Crockett and uses the speech of the lower English classes. Mason is deceived by the object which he has seen on the strand and which he has believed is the body of a man, for whom a reward has been offered. It is only a balk of timber. While looking at this, his boat floats away and he wanders around the island. He finds a ship, which contains the body of a murdered man. A passing ship takes Mason to France where he is accused of killing the man, but is finally freed through the intervention of the authorities. Mason's character is sadly changed. He becomes a hater of everything. In his descriptions, Mr. Russell borders on the ideal and delights in peculiarities of character.

Dr. Conan Doyle, like the former, loves to idealise, as in The Ring of Thoth. Lot #249 is a scientific story of the experiments of a student of the University of Oxford, in resuscitating a mummy. Cyprian Overbeck Wells, A Literary Mosaic, is a strange rendering of the sarcastic in literature, in which is the story composed by several celebrities for the benefit of the unfortunate writer, Cyprian Wells. The Man from Archangel persists in remaining near the girl he loves, even after they are ship - wrecked and she is

saved by the hermit on the lonely island. She is protected in the hermit's house, until her passionate Russian lover captures her. The storm becomes so violent that their boat capsizes and the girl, clasping her lover, drowns with him. The Parson of Jackman's Gulch by an incessant reading of the Bible stops the miners from swearing. He finally secures their permission to hold service in the saloon on Sunday; but when they arrive, he locks them in and escapes with all their gold. This proves how easily people are deceived by appearances. Dr. Doyle in all of his stories presents himself a writer well-acquainted with literary, scientific and philosophic questions.

The next, Robert Louis Stevenson, is a man's writer by reason of his tremendous realism in describing physical adventures. His stories of Samoan life are the least valuable of his writings on account of their extravagant romanticism and reactionary ideas. Bottle Imp is perhaps the least overdrawn. His best book of stories is Merry Men. The Merry Men is a weird story, describing the acts and fate of an insane light-house keeper. Will o'the Mill is allegorical, poetical and surprising with its dash of unexplained mystery. Although brief, this has a finished composition, which indicates ^{that} the author is an untiring student of storytelling. Thrawn Janet, a ghostly and superstitious story, is a masterpiece, but no finer than the Spanish story, Olalla, which mingles the pleasing in reality with the horrible.

The Treasure of Franchard explains a philosopher's beliefs and his results in training his adopted son according to his teachings. The Silverado Squatters is made up of vivid descriptions, rather than stories. In this The Act of Squatting and The Hunters show wonderful harmony.

Another Scotch writer also, like Stevenson, an optimist, is Ian Maclaren (John Watson), who is the exponent of the adaptability of the Christian united to every-day life. The popular appreciation of his Days of Auld Lang Syne and Beside the Bonnie Brier Bush is proof that people do not like to read stories that belittle human nature. In the former are A Triumph in Diplomacy, For Conscience' Sake, A Manifest Judgment, Drumsheugh's Love Story, Past Redemption, Jamie, A Servant Lass and Oor Lang Hame. A Triumph in Diplomacy is that of a tenant over the factor through the assistance and influence of the tenant's friends. This contains much Scotch dialect in which Rev. Watson is especially proficient. Drumsheugh's Love Story is of his secret affection for a woman and his consolation through hope of a reward in Heaven. Melody and the description of the landscape make this story doubly valuable. Past Redemption is the story of an intemperate but faithful mail-carrier, who saves a child's life, but is himself whirled away by the current. His arguments on theology are very learned for an uneducated man. Jamie is a jovial, good-hearted man, who has a strongly sympathetic disposition.

A Servant Lass is a modest humble girl who seeks employment in London; but is cruelly treated by her mistress and dies before she can go home. "Jamie Souter" is present as usual to look after and assist her with his money and his kindness. In Bonnie Brier Bush, Domsie and A Doctor of the Old School are excellent examples of the Scotch habits and character. The peace and faith of Domsie's brightest scholar convert the generous school-master from his scepticism. Georgie's sickness and death furnish occasion for the most pathetic passages of all Maclaren's stories except A Doctor of the Old School. The latter is a doctor who forgets and deprives himself of the proper amount of rest, in order to cure others. His friends' respect for him is shown in their care of him when he dies. Conversation is used almost to the exclusion of description and the exposition of character is a special feature of Mr. Watson's stories. He moralizes but not in the same manner as Mrs. Phelps and the other women authors of America. Instead of idealizing women, he portrays both the common man and woman of real life who despise the wrong and defeat injustice.

Rudyard Kipling, the leading story writer of Great Britian, has a bluster, swagger and directness, in speaking of disagreeable things which occasionally offend delicate nerves. But he is always after a certain effect and takes the best weapon for it. In Many Inventions, A Conference of the Powers, My

Lord the Elephant and His Private Honor are stories of army life in India. A Conference of the Powers is a contrast of the speech and habits of the writer and the soldier, showing the daring and roughness of the latter. My Lord the Elephant describes the traits and the taming of the elephant. His private Honor relates the change of a recruit, raw, untrained, and unused to hard service, into a well-disciplined, rough and hardy soldier. A Matter of Fact is a nightmare in its reality. The death struggles of the blind white sea-snakes, caused by a subterranean volcano, are hideous to passengers on the waters of the southern hemisphere. Kipling's Plain Tales from the Hills have a style, made up wholly of the primary colors. Lisbeth is a beautiful Hindoo girl who leaves the Mission and resumes her former uncivilized customs, when she finds she has been deserted by the man she loves. Three and an extra is the gossip of a military station, how an infuriated woman outwitted the schemes of a clever woman. Tod's Amendment emphasizes the genius which Mr. Kipling has for fresh technicalities. This tells how Tod prudently broke the calm of the Supreme Council by proposing an amendment to the Bill to prevent an uprising of the natives. Like these, the Jungle Book stories have a remarkable sustained interest. Of the latter, Tiger! Tiger! The White Seal, and Toomai of the Elephants are the most exciting. Tiger! Tiger! describes "Mowgli's" life in a human village,

his killing of the tiger and his return to live in the jungle. These stories have simplicity for the young, variety for the old and skill in arrangement for both. Thus it is Mr. Kipling convinces that he is a rare interpreter of the gentle fancies of youth, which fact makes him the most renowned of Great Britian's Short - story writers. Bret Harte has not that harshness, in the adaptation of purpose to his stories, for which Mr. Kipling is famous. Bret Harte presents the notorious man and brings out his finer qualities. Kipling, however, uses the allegorical method, often taking the child in company and conversation with dumb beasts.

Can we then, from so hasty a review, determine in which country the Short - story stands highest? In Great Britian Kipling, Maclaren, Stevenson and Doyle present the finest Short - stories, yet we could with difficulty call these true English stories. Kipling, Maclaren and Stevenson are Scotch by birth and seldom choose English subjects or setting for their stories. Doyle alone is truly English. As stories their work has too much invention and complexity and worst of all is too frequently long and monotonous to constitute the ideal Short - story. Maclaren for instance though philosophical and excellent for Great Britian, would not permanently suit nervous, critical America. In the United States we have as the peak, James Lane Allen of Kentucky and below him come Mary E. Wilkins of New

England, Bret Harte of California and George Cable of Louisiana. The stories of these persons are vivacious, strong and forcible, and they have more pathos and harmony than any other stories in the two continents. Who has read that great type of the heroic and human story, King Solomon of Kentucky and not acknowledged its preeminence? Another difference is that the most famous English stories are more wildly imaginative than the American; as, the Jungle Book stories. Another suggestion of superiority in the American Short - story over the English is in the fact that the American has more thought of things unseen than the Englishman, a more direct recognition of the Divine in the human and nature.

Story - writers in America, recognised with their first efforts that in the busy life of a new country, brevity was necessary for the apprentice hand. They could discover the elements of the art of fiction more readily and more quickly in the Short - story than in the novel. Compression is thus learned and practised. Life is too short to waste precious moments in reading sentimental stories or long, tedious treatises, which were years ago, out of fashion. The English have indeed more leisure; but Americans led on by patriotism mount the ladder, and therefore gain a keener insight and better appreciation of fine literature. The material reason is, that in the United States there is a demand for Short - stories which does not exist

in Great Britian in the same degree. The Short - story wins popularity to the American magazine. In the British magazine, the serial Novel increases the circulation. In England the writer of two or four volume novels is the best paid of literary laborers, while, if an Englishman has the gift of story - telling, he is begged not to essay the difficult art of writing Short stories, for which he will receive a very inadequate compensation. The result is, that there is not a single Englishman whose reputation has been assisted by his Short - stories. His Short - stories are consequently either fables or merely short forms of the English novel. The fame and diversity of Stevenson's writings confront us to prove the argument, America has brought some of her greatest writers before the public, through their Short - stories. Is not Washington Irving immortal by reason of his Sketch Book? And James Lane Allen is almost above criticism. That is what we want in the Short - story, for no inspiration is too noble for it; no amount of hard work is too severe for it.

Some have said that the Short - story is degrading, but this cannot be true. No story, written with a low or cynical motive could succeed in this age; no matter how well - composed. Hence only the pure story can live and the pure cannot degrade. Bret Harte is the only writer who has told us exclusively about the life of the drunkard and the gambler of America where excesses are more frequent than in England;

but he has portrayed both in such a manner that, the world has only more compassion for their fate, - it would never think because of these stories of spending life to no purpose. This is the theory of the nation who is carving for herself an exalted position. Then the work done to the glorification of passion and power will be entirely choked from literature, and the Short - story will be universal. With this proficiency literature will have an amazing favor and prosperity. Therefore, it is the belief of our prophets that there is a future for the Short -story, which all our experiments and achievements are building into a living and beautiful architecture from the plans and specifications of the United States and her student the Kingdom of Great Britian.

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